

Production No. 1F04

The Simpsons

"TREE HOUSE OF HORROR IV"

Written by

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FINAL

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"TREE HOUSE OF HORROR IV"

Cast List

HOMER.....DAN CASTELLANETA
MARGE.....JULIE KAVNER
BART.....NANCY CARTWRIGHT
LISA.....YEARDLEY SMITH
MR. BOSWELL.....HARRY SHEARER
LENNY.....HARRY SHEARER
CARL.....HANK AZARIA
GRAMPA.....DAN CASTELLANETA
FLANDERS DEVIL.....HARRY SHEARER
BURNS.....HARRY SHEARER
SMITHERS.....HARRY SHEARER
DEVIL.....HARRY SHEARER
TEENAGE DEMON.....DAN CASTELLANETA
PIECES OF HOMER.....DAN CASTELLANETA
OGRE.....HARRY SHEARER
DEMON TECHNICIAN.....HANK AZARIA
HEAD.....DAN CASTELLANETA
OLD MALE HEAD.....HARRY SHEARER
LIONEL HUTZ.....PHIL HARTMAN
SKELETON JUDGE.....HARRY SHEARER
NIXON.....HARRY SHEARER
HOCKEY PLAYER.....HANK AZARIA

BLACKBEARD.....HANK AZARIA
BENEDICT ARNOLD.....DAN CASTELLANETA
JOHN WILKES BOOTH.....DAN CASTELLANETA
WIGGUM.....HANK AZARIA
MILHOUSE.....PAMELA HAYDEN
JIMBO.....PAMELA HAYDEN
MARTIN.....RUSSI TAYLOR
SKINNER.....HARRY SHEARER
OTTO.....HARRY SHEARER
MOLEMAN.....DAN CASTELLANETA
KANG.....HARRY SHEARER
KODOS.....HANK AZARIA
RALPH.....NANCY CARTWRIGHT
GROUNDSKEEPER WILLIE....DAN CASTELLANETA
EXCHANGE STUDENT.....RUSSI TAYLOR
NELSON.....NANCY CARTWRIGHT
EVERYONE.....DAN/NANCY/YEARDLEY/HANK/HARRY
GREMLIN.....DAN CASTELLANETA
NED FLANDERS.....HARRY SHEARER
KENT BROCKMAN.....HARRY SHEARER
E.T.....DAN CASTELLANETA
SNOWBALL II.....DAN CASTELLANETA
SANTA'S LITTLE HELPER...DAN CASTELLANETA

SUPER: "THE SIMPSONS' HALLOWEEN SPECIAL IV"

EXT. CEMETERY - NIGHT - [SAME ESTABLISHING SHOT AS LAST YEAR]

PAN through the tombstones which read: "NBC"; "A Woman's Right To Choose," right next to it "Subtle Political Satire"; and "Los Angeles" - covered with graffiti.

The camera moves through the cemetery to the Simpsons' house. It PUSHES IN to:

INT. SIMPSON HOUSE - LIVING ROOM

At the end of the opening credits, FIVE DECAYING ZOMBIE SIMPSONS claw their way through the floorboards and sit in their regular positions on the sofa.

END OPENING CREDITS

"TREE HOUSE OF HORROR IV"

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FADE IN:

INT. NIGHT GALLERY-TYPE SET - NIGHT

SCENE 1

The CAMERA PANS through a macabre gallery of scary paintings including Munch's "THE SCREAM" (with Lisa), a Dali-esque painting of Maggie surrounded by melting pacifiers, an Escher painting of Homer chasing Bart around an infinite staircase, and a Lichtenstein comic book painting of Homer with a word balloon reading: "D'OH!" BART enters, wearing a dark suit.

BART

Paintings. Lifeless images rendered
in colorful goop. But at night, they
take on a life of their own.

The CAMERA PUSHES IN dramatically on Bart's face.

BART (CONT'D)

They become portals to hell so scary
and horrible and gruesome that --

MARGE enters carrying MAGGIE.

MARGE

Bart! You should warn people this
episode is very frightening and maybe
they'd rather listen to that old "War
of the Worlds" broadcast on NPR,
Hmmm?

BART

(TIGHTLY) Yes, mother.

MARGE

Good, now you hold Maggie. I'm going to buy some earrings at the gift shop.

Marge hands Maggie to Bart and exits. Bart **SIGHS** and tries to push on.

BART

The subject of our first painting tonight is the most foul, evil, vicious, diabolical beast to stalk the earth. Of course, I refer to...

Maggie shoves her pacifier into Bart's mouth.

BART (CONT'D)

(MOUTH FULL) Buh Dmfl! (SPITS OUT

PACIFIER - RESETS HIS GLARE) The

Devil!

The shot WIDENS to include a frightening painting of the Devil. The CAMERA PUSHES IN to the picture.

DISSOLVE TO:

ACT ONE: "THE DEVIL AND HOMER SIMPSON"

INT. FASHION SHOW - DAY

SCENE 2

HOMER is at a fashion show. He sits near the runway, reading a little program, in the midst of a CHIC CROWD. All **HUSH** as a MODEL glides down the runway: a giant donut.

MR. BOSWELL

And next in our fall catalogue: we
love this, it is a vision in
raspberry cream.

Homer **APPLAUDS** effeminately, with the others.

HOMER

(WHISPERING) Pure genius...

CUT TO:

REALITY - EMPLOYEE LOUNGE - DAY

Homer is daydreaming, standing in front of a box of donuts.

HOMER

(GURGLING NOISES - SNAPPING OUT OF IT
- REALIZING) Oh. And now to make
the leap from dreams to reality.

With a hand flourish a la Art Carney, he opens the donut
box. It's empty.

HOMER (CONT'D)

(SCREAMS)

LENNY

Sorry Homer. While you were
daydreaming, we ate all the donuts.

CARL

Well, there were a few left but we
chucked them at an old man for kicks.

EXT. NUCLEAR POWER PLANT

GRAMPA runs as birds peck and scratch at smashed jelly
donuts on his head.

GRAMPA

Damn buzzards! I ain't dead yet.

INT. POWER PLANT - HOMER'S WORKSTATION - A LITTLE LATER

Homer enters anxiously.

HOMER

It's, it's, it's all right. Stay
calm. Remember your training.

He reaches to a high shelf, takes down a book called
"Emergency Procedures" and opens it. It's hollow, but the
empty secret compartment contains only crumbs and a note:

HOMER (CONT'D)

(READING) "Dear Homer, I.O.U. one
emergency donut. Signed, Homer."

(CRUMPLES THE PAPER) Bastard. He's
always one step ahead. (DESPERATE)
I'd sell my soul for a donut!

FLANDERS (O.C.)

(SLY, CALM) Well, that can be
arranged.

Homer turns to see the DEVIL: it's FLANDERS, with horns and
goat legs.

HOMER

Flanders! You're the devil?

DEVIL

(FLANDERS VOICE) (LAUGH) It's
always the one you least suspect!
(PHILOSOPHICAL) Now many people
offer to sell their souls without
reflecting upon the grave ramifi...

HOMER

(INTERRUPTING) Do you have a donut
or not?

DEVIL

Heh. Certainly-dertainly-do. All I
need is your John Q. Hancookie.

He holds out a contract and a flaming pen.

BURNS' OFFICE - CONTINUOUS

SCENE 3

BURNS and SMITHERS are watching them on the monitors.

BURNS

Hmm... Who's that goat-legged fellow?
I like the cut of his jib.

SMITHERS

Er, the Prince of Darkness, sir.
He's your eleven o'clock.

BACK TO SCENE

The Devil raises his arms and in a flash a SCARY DEMON appears, wearing a chef's hat and an apron that says: "Hell's Kitchen." He pulls the lid off a silver platter, revealing a scrumptious donut. The demon vanishes. The devil and platter remain.

DEVIL

Now remember: the instant you finish
it, I own your soul for --

HOMER

(PIGGISH EATING NOISES. THEN, WITH
MOUTH FULL) Hey, wait. If I don't
finish this last bite, you don't get
my soul, do you?

DEVIL

(SQUIRMING) Technically no, but --

HOMER

(ANNOYING SING-SONG) I'm smarter than
the de-vil! I'm smarter than the
dev-

The Devil rears up, becoming very tall and scary, shrouded in flames a la "Fantasia." His voice becomes deep and un-Flandersy.

DEVIL

(FIERY EXORCIST-TYPE MULTI-VOICE)

You are not smarter than me! I'll
see you in Hell yet, Homer Simpson!

(VANISHES)

Homer puts the last bite into his shirt pocket and pats it.

HOMER

(SMUG) Not likely. Heh, heh.

INT. SIMPSON KITCHEN - THAT NIGHT

SCENE 4

Homer sleepily opens the refrigerator. His hand brushes past chicken, franks, Jello. He grabs the last bite of donut, which is covered with signs that say "Keep Away! Daddy's Soul Donut," and eats it.

HOMER

Mmmm... forbidden donut.

The Devil appears in a scary **BLAST** of fire. He again resembles Ned Flanders.

DEVIL

Well, well. Finishing something?

HOMER

(SCREAMS)

A fiery VORTEX to Hell forms in the kitchen floor. It sucks Bart's "F+" homework off the refrigerator. From the pit, the souls of the damned **HOWL** in torment. Homer clings to the refrigerator door handle for dear life.

HOMER (CONT'D)

(PANICKY NOISES)

Marge enters. The vortex **SUCKS** the nightcap off her head, and causes her hairdo to become eerily elongated.

MARGE

Homer?! Did you eat that donut?

HOMER

(LYING) No.

He lets go and falls into the vortex, plugging it up. Homer's legs are down the hole, but he's too fat to fall all the way in. The devil looks at him, annoyed.

DEVIL

Your wide behind won't save you this time.

LISA and Bart appear in the doorway.

DEVIL (CONT'D)

(FAMILIAR) Hey, Bart.

BART

Hey.

LISA

Wait! You can't hold my dad to that deal. He doesn't understand abstract concepts. I saw him sell his freedom of speech to an ice cream vendor once.

MARGE

Besides, don't we have the right to a trial?

DEVIL

Oh you Americans with your (SISSY VOICE) "due process" and "fair trials." This is always so much easier in Mexico. All right. Very well. We'll have the trial tomorrow at the stroke of midnight. Till then, I'll take you to hell.

HOMER

Woo hoo! (BEAT - OFF THEIR LOOKS)

Uh... You did say Taco Bell?

The Devil grabs a mop and stuffs Homer down the vortex, then jumps after him. The vortex closes with a **SNAP**.

INT. HELL

Homer falls through Hell onto a conveyor belt with a lot of other SOULS. He goes past two BURLY DEMONS with chopping knives. They chop him into pieces.

PIECES OF HOMER

Ow. Ow. Ow.

They chuck his knees, nose and lips into a drum marked: Hot Dog Meat."

INT. SIMPSON KITCHEN - MORNING

SCENE 5

Marge, concerned, is looking through a telephone book.

MARGE

Lawyers... lawyers. Ooh, Lionel Hutz. (READING) "Cases won in 30 minutes or your pizza's free."
(HOPEFUL MURMUR)

ANGLE ON BART IN THE CORNER

BART

(FAKE SINCERITY) I'd sell my soul for
a Formula One racing car!

In a flash, the Devil appears, with the car.

DEVIL

That can be arranged.

BART

Changed my mind. Sorry. (DEVIL
GLARES AT BART AND VANISHES)

Cool!

MARGE

(ANGRY) Bart! Stop pestering Satan!

INT. HELL - LAB

A sign on a door reads, "Ironical Punishment Division."
Inside, Homer is strapped to a torture machine that rapidly
force-feeds him donuts. A DEMON LAB TECHNICIAN looks on.

DEMON TECHNICIAN

(SADISTIC) So, you like donuts, eh?

Well! Have all the donuts in the
world!! (CACKLES)

Homer is enjoying this torture. He **MUNCHES** happily.

HOMER

(HAPPY EATING NOISES) More. (HAPPY
EATING NOISES) Mmmm.

DEMON TECHNICIAN

(PUZZLED) I don't understand it.

James Coco went mad in 15 minutes.

INT. HELL - BOWLING ALLEY

Homer's head comes out of the bowling return and **BUMPS** into another HEAD.

HOMER

Oop, sorry. (TO GUY ON RIGHT) So,
what'd you do?

HEAD

Oh, I owned a rifle, and worked at
the Post Office. Put it together.

An OLD MALE HEAD with eyelashes and lipstick **BUMPS** into them.

HOMER

Oof!

OLD MALE HEAD

(HIGH VOICE) Hey, hi fellas.

HOMER

Oh, great. J. Edgar Hoover.

A DEMON picks up Homer's head like a bowling ball, shoving his fingers in his nose and eyes. The Demon bowls Homer's head down the alley.

HOMER (CONT'D)

(ROLLING SCREAM)

His head **HITS** the pins and splits open. A note falls out which reads: "I.O.U. One Brain. Signed, God."

SCENE 6

INT. SIMPSON LIVING ROOM - NIGHT - CONTINUOUS

It's almost midnight. The family paces nervously. As the clock **STRIKES** twelve, a flaming cage appears with Homer's headless body in it. After a beat, his head bounces in and he puts it back on.

MARGE

Homer! Are you all right?

HOMER

(WEAKLY) No.

LIONEL HUTZ walks in from the kitchen, combing his hair with a fork.

HUTZ

Mr. Simpson, don't you worry. I
watched Matlock in a bar last night.
The sound wasn't on, but I think I
got the gist of it.

Suddenly, with a loud **HISS**, a flaming pentagram eerily
traces its own outline on the living room rug, and then the
Devil appears in its midst, with a SKELETON in judge's
robes.

SKELETON JUDGE

(BANGS GAVEL) Hear ye, hear ye! The
Court of Infernal Affairs is now in
session.

HUTZ

Very well. (COCKY) But first, some
ground rules. Number one: We get
bathroom breaks every half-hour.

DEVIL

Agreed. Number two: The jury will
be chosen by me.

HUTZ

Agreed. (THINKS) No, wait...

DEVIL

Silence! I give you... the jury of
the damned.

As he recites the roll call, one by one they materialize
from smoke, eerily.

DEVIL

Benedict Arnold. Lizzie Borden.
Richard Nixon...

NIXON

But I'm not dead yet. In fact, I
just wrote an article for Redbook.

DEVIL

Hey listen, I did a favor for you.

NIXON

Yes, Master.

DEVIL

(CONTINUING) John Wilkes Booth.
Blackbeard the pirate. John
Dillinger. And, the starting line of
the 1976 Philadelphia Flyers.

FIVE MEAN-LOOKING HOCKEY PLAYERS appear in very rapid
succession. Scary silence. One of them raises his hand.

HOCKEY PLAYER

Uh... where do we sit?

MARGE

Oh my. Bart, Lisa, get some chairs
from upstairs...

SIMPSON HOUSE - TWENTY MINUTES LATER

SCENE 7

The Devil is pacing angrily as Marge sets up folding chairs. NIXON, DILLINGER and the GOALIE squeeze on the piano bench. BENEDICT ARNOLD leans against the TV. LIZZIE BORDEN kneels awkwardly on Lisa's ergonomic chair.

MARGE

(TO BLACKBEARD) I'm sorry, Mr.

Blackbeard, this is the last one.

BLACKBEARD grumpily squeezes into Maggie's high chair.

BLACKBEARD

Arrr. This chair be high, says I.

NIXON

Now look, I don't want Booth sitting behind me.

DEVIL

Ahem! I hold here a contract between myself and one Homer Simpson, pledging me his soul for a donut. Which I delivered! And it was scrumdiddly-umptious!

MURMURING among the jurors.

DEVIL (CONT'D)

I simply ask for what is mine.

He sits. Hutz rises impressively, hitching his thumbs.

HUTZ

That was a right pretty speech, sir.
But I ask you, what is a contract?
Webster's defines it as "an agreement
under the law which is unbreakable."
(PAUSE, THEN SIGNIFICANTLY) "Which is
unbreakable." (PAUSE) Excuse me, I
must use the restroom.

Hutz exits.

ANGLE ON CLOCK

CROSS DISSOLVE
TO:

an hour later.

INT. SIMPSON'S - OUTSIDE BATHROOM

Marge **KNOCKS** on the bathroom door.

MARGE

Uh... Mr. Hutz?

The door turns revealing the bathroom is empty and the
window is open.

INT. SIMPSON'S - LIVING ROOM - CONTINUOUS

The Judge **BANGS** his gavel.

SKELETON JUDGE

Homer Simpson, I have no choice but
to sentence you to an eternity of--

Marge appears in the doorway.

MARGE

Wait! (TO JURY) Before you send him
to hell, there's something you should
see.

She takes out a scrapbook and passes it to the jury.

MARGE (CONT'D)

That's a photo of Homer and me at our
wedding.

NIXON

Wait a minute. You got married in an
emergency room?

MARGE

Well... Homer ate the entire wedding
cake by himself... before the
wedding.

The jury **LAUGHS** derisively.

JOHN WILKES BOOTH

My maddest act made more sense.

MARGE

Read the back.

BLACKBEARD

(TURNING IT AROUND AND AROUND)
Arrr... 'Tis some kind of treasure
map.

BENEDICT ARNOLD

(YANKING IT AWAY) You idiot, you
can't read.

BLACKBEARD

(SADLY) Aye, 'tis true. My
debauchery was my way of
compensatin'.

BENEDICT ARNOLD

(READING) "Dear Marge, you have given
me your hand in marriage. All I can
give you in return is my soul, which
I plegg" -- he must have meant pledge
-- "to you forever."

The other jurors start to **WHISPER** together.

LIZZIE BORDEN

We've heard enough. Your honor, we
find that Homer Simpson's soul is
legally the property of Marge Simpson
and not of the devil.

Marge, Bart and Lisa jump up and **CHEER**.

HOMER

Woo hoo! (JUMPS UP, BURNS HEAD ON
FLAMING CAGE) Ow!

Hutz walks in holding a pizza box.

SCENE 9

HUTZ

Well, I didn't win. Here's your
pizza.

MARGE

But we did win!

HUTZ

That's okay. The box is empty.

DEVIL

All right Simpson. You get your soul
back. (OMINOUSLY) But let that ill-
gotten donut be forever on your head.

The Devil raises his arms menacingly.

CUT TO:

EXT. SIMPSON HOUSE - NIGHT - CONTINUOUS

Lightning flashes. Homer **SCREAMS**.

DISSOLVE TO:

INT. SIMPSON'S HOUSE - KITCHEN - MORNING

We PAN past the family eating breakfast until we reach
Homer, whose head has been transformed into a giant donut.
A big chunk is missing from the left side. Homer digs out
another piece and eats it.

MARGE

Homer, stop picking at it.

HOMER

(WHINY) But I'm so sweet and tasty.

(SIGHS) Well, time to go to work.

LISA

Dad, I wouldn't go outside if I were
you.

CUT TO:

EXT. SIMPSON HOUSE - CONTINUOUS

WIGGUM and many POLICE holding cups of coffee, surround the
house.

WIGGUM

Don't worry, boys. He's gotta come
out sometime.

FADE OUT:

END OF ACT ONE

INT. NIGHT GALLERY-TYPE SET - NIGHT

SCENE 10

Bart is walking among the paintings.

BART

The next exhibit in our ghoulish
gallery is entitled...

Bart walks over to an ordinary painting of...

BART (CONT'D)

...The school bus!? Oh oh... They
must mean "ghoul bus."

LISA

(LOOKING CLOSER) Nope. It says right
there, "school bus."

BART

(COVERING, TO CAMERA) Well, there's
nothing scarier than having to go to
school. (CHEESY LAUGH) Ugh.

The CAMERA PUSHES into the painting.

DISSOLVE TO:

ACT TWO: "NIGHTMARE AT 4 1/2 FEET"

SCENE 11

INT. SCHOOL BUS - DAY

The bus cruises along a highway. Bart sits with MILHOUSE,
who pulls out an unopened package of trading cards.

MILHOUSE

Hey, Bart, look! Krusty Trading
Cards! The long awaited Eighth
Series!

Milhouse opens the pack, and they look through the cards.

BART

"Krusty Visits Relatives in
Annapolis, Maryland"...

A sour-looking KRUSTY stands in front of a nondescript house with an OLDER COUPLE.

BART (CONT'D)

"Krusty Poses for Trading Card
Photo."

A sour-looking Krusty stands in limbo.

MILHOUSE

Hmm. He seems to be running a little
low on ideas.

BART

Well, at least you got the gum.

Milhouse takes a bite of the rock-hard gum, and it
SHATTERS.

MILHOUSE

Oww! I cut my cheek!

Suddenly, from underneath the bus, we hear an **OMINOUS STRAINING OF METAL**, followed by a **LOUD CRACK**.

EXT. SCHOOL BUS - CONTINUOUS

A rear wheel comes flying off.

INT. SCHOOL BUS - CONTINUOUS

OTTO loses control of the bus, and it swerves wildly across the road. The children **SCREAM**. Otto **YELLS** and shields his eyes as the bus heads into oncoming traffic. Impact. There is a blinding flash and a **SHARP, EAR-SPLITTING BOOM**.

SMASH CUT TO:

INT. SIMPSON HOUSE - BART'S BEDROOM - CONTINUOUS

Lightning and the sound of **THUNDER** wake Bart from his dream. He shoots up from his bed.

BART

(SCREAM)

A **THUNDERSTORM** rages outside. Bart feels the bed.

BART (CONT'D)

(TREMBLING) Oh, M-Man. I hope that's
just sweat.

INT. SIMPSON HOUSE - KITCHEN - A FEW MINUTES LATER

Marge, Lisa, and Maggie are eating breakfast. Bart comes in, still jittery.

LISA

Bart, what's wrong?

BART

I just had a vision of my own
horrible, fiery death.

LISA

(UNIMPRESSED) And...?

MARGE

Lisa, your brother's obviously had a
nightmare. (TO BART) Don't worry,
honey, the scary part's over.

Bart sits down, starts to take a bite of his cereal, and suddenly hears a **LOUD BLAST FROM AN AIR HORN**. He drops his spoon. Homer enters, proudly brandishing an air horn and several orange life vests.

HOMER

Marge, look at all this great stuff I
found at the marina! It was just
sitting in some guy's boat!

He **HONKS** the air horn again, then looks at the label.

HOMER (CONT'D)

"Outdoor use only" my ass. It works
great in here.

Homer **HONKS** the air horn in Bart's ear. Bart falls off the chair.

INT. SCHOOL BUS - A FEW MINUTES LATER

The **THUNDERSTORM** rages on outside. Bart and Lisa get on.

BART

(GASP)

BART'S POV

Skinner is sitting in the front seat.

SKINNER

Hello, Simpson. I'm riding the bus
because Mother hid my car keys to
punish me for talking to a woman on
the phone. She was right to do it.

LISA

(TO KIDS) Excuse me, Bart's a little
upset this morning, so could everyone
please be extra-nice to him?

There is a beat of **STUNNED SILENCE**, then the bus erupts
into **JEERS** and **CAT-CALLS**. JIMBO yanks down Bart's pants.

JIMBO

Hey, where's your diaper, baby?

MARTIN

Thank goodness he's drawn attention
away from my shirt.

MARTIN is wearing a T-Shirt that says "Wang Computers."

INT. SCHOOL BUS - A LITTLE LATER

Milhouse is asleep. Bart is sitting next to him by the window above the rear wheel well. Lightning flashes, and Bart thinks he sees something outside. When it flashes again, he sees it -- a DEMONIC GREMLIN clawing at the side of the bus. It gives Bart an evil grin.

BART

(HORRIFIED GASP) Milhouse.

Milhouse, wake up. Quick, look out the window.

MILHOUSE

No way, Bart. If I lean over, I leave myself open to wedgies, Wet Willies, or even the dreaded "Rear Admiral."

Panicked, Bart runs up the aisle.

BART

Otto, you gotta do something!

There's a gremlin on the side of the bus!

Otto looks in the rear-view mirror and sees MOLEMAN driving next to the bus in his AMC Gremlin.

OTTO

Hey, no problemo, Bart-dude. I'll get rid of it.

EXT. SCHOOL BUS - CONTINUOUS

Otto swerves over, RAMS Moleman, and runs him off the road.

MOLEMAN

Oh, no. I just made my last payment.

Moleman's car goes over a slight incline and rolls to a stop in a flat pasture. Then, it **EXPLODES**.

INT. SCHOOL BUS - A FEW MINUTES LATER

A shaking Bart looks out his window. When lightning flashes, the gremlin reappears holding a blinking turn signal. He yanks the wire out and tosses it away.

BART

(GASPS)

The gremlin rips out a brake line dripping with fluid and holds it up.

BART (CONT'D)

(GASPS)

The gremlin reaches back and pulls off the license plate.

BART (CONT'D)

(SHRUGGING) Eh.

The gremlin looks disappointed and throws the license plate away. It rips out some more wires, and sparks fly.

BART (CONT'D)

Eyahh! (STANDING UP) Everybody!

There's a monster on the side of the
bus!

The kids **SCREAM** and rush to Bart's side of the bus.

EXT. SCHOOL BUS - CONTINUOUS

PAN ALONG the side of the bus to show kids looking out every window, a la the similar shot in "The Twilight Zone."

JIMBO

(DISAPPOINTED) Hey, there's no
monster!

RALPH

(TO BART) You stink.

PAN ALONG to show Otto looking out the last window.

OTTO

I don't see anything.

MILHOUSE

Hey, who's driving the bus?

OTTO

Oh, Uno momento, por favor.

Otto sheepishly walks off.

INT. ALIEN SPACE SHIP - CONTINUOUS

The ALIENS watch the bus on their Observ-O-Scope.

KANG

Foolish Earthlings!

KODO

Frightened of a creature that does
not exist.

KANG AND KODOS

(LAUGH WAY TOO LONG)

WIDEN TO REVEAL a gremlin looking through a window, ripping
off chunks of their space ship.

KANG

(NOTICING A LA CHARLES NELSON RILEY)

Gllll.

INT. SCHOOL BUS - CONTINUOUS

The kids have returned to their seats. Bart sheepishly
peers out the window. The gremlin sticks out its tongue,
points at Bart, and holds its nose. It disappears just as
Skinner comes over.

SKINNER

Now I've gotten word that a child is using his imagination, and I've come to put a stop to it.

BART

No! No, it's true! There's a gremlin out there! He stuck his tongue out at me...(SLOWLY REALIZING HOW CRAZY HE SOUNDS)... and then he held his nose... like he was... saying... I... stink.

SKINNER

Yes, very amusing. Now, why don't you try to amuse yourself by staying quiet. You can make a game of it. For every minute you stay quiet, you can award yourself an invisible medal. See how many medals you can collect.

Skinner pulls the window shade down and walks away.

BART

(SMALL MOAN)

INT. SCHOOL BUS - LATER

Bart, much more nervous, eyes the closed window shade. Unable to take any more, he throws it open. A horrible grimacing face stares back at him.

BART

(SCREAM)

The face belongs to a soaking wet GROUNDSKEEPER WILLIE. The bus has stopped, and Willie climbs aboard carrying a bridle and wearing a yellow slicker.

GROUNDSKEEPER WILLIE

Ach! My mule wouldn't walk in the mud! (SADLY) So I had to put a bullet in him.

INT. SCHOOL BUS - LATER

Bart is deathly pale and dripping with sweat. He looks out the window every few seconds. He turns to Milhouse.

BART

(SEMI-PSYCHOTIC) You believe me, don't you? You're my friend who believes me! Sweet, trustworthy Milhouse.

MILHOUSE

Actually, Bart, you're kinda creepin' me out. Uh, I think I'm gonna go sit, uh... with that foreign exchange student.

Milhouse goes back a few rows and sits down next to a very FAT BOY who has chocolate on his face.

EXCHANGE STUDENT

(GERMAN ACCENT) Oh Guten tag! Would you care for a bite of my VenglerStrasse bar? I also have a bag of marzipan Joy-Joys!

He holds up a bag of weird European candies marked "Joy-Joys." A line underneath reads: "Mit Iodine!"

ANGLE ON BART

A BANGING SOUND comes from under the bus, directly beneath Bart's seat. Dents start shooting up from the wheel well. Bart springs to the window.

EXT. SCHOOL BUS - BENEATH BART'S WINDOW - CONTINUOUS

Bart watches as the gremlin rips a nut from the wheel and shows it to him.

INT. SCHOOL BUS - CONTINUOUS

BART

(LEAPING UP, HYSTERICAL) The
gremlin's taking off the wheel! Stop
the bus or we are all gonna die!

Skinner and Willie come running back. Bart panics and tries to get away, but Skinner restrains him.

GROUNDSKEEPER WILLIE

Take me bridle and lash 'is hands to
the seat!

Groundskeeper Willie hands over his bridle, and Skinner expertly ties Bart to the seat.

GROUNDSKEEPER WILLIE (CONT.)

(TO SKINNER) Ach! This type of
madness is contagious! I saw it in
the Royal Navy. One of the men went
loose in the bean, and soon our whole
crew was stark ravin' mad! They had
to scuttle the ship with every living
soul aboard!

SKINNER

(INTRIGUED) How did you get out?

GROUNDSKEEPER WILLIE

Never ye mind.

Skinner and Willie walk off. Bart fights pathetically against the restraints. Lisa comes over to him.

LISA

Bart, I know you hate going to school, but isn't this a little much?

BART

(STIFFLY FEIGNING SANITY) You're right, Lis. It was all a desperate ploy to get out of school. Now, loosen these ropes. (WEAK LAUGH)

LISA

(WEAK LAUGH) No.

DISSOLVE TO:

INT. SCHOOL BUS - LATER

The German exchange student is sitting next to Bart, licking a weird candy stick. He puts it in Bart's face.

EXCHANGE STUDENT

Would you like another lick of my Flavor-Wax?

BART

(DISTASTEFULLY) Uh, sure. (LICKS IT, SHUDDERS) Well, now that we're friends, Uter, how 'bout loosening these straps?

EXCHANGE STUDENT

Ja. Das ist gut.

He loosens the bridle and returns to his seat. Bart slowly slides his hands out, bends down, and opens a box labelled "Emergency Flares". It's empty. He **MOANS**, then notices Jimbo stuffing lit flares into an oblivious Martin's waistband. Bart runs over and grabs one of the flares, knocking a second flare out. Bart gingerly replaces the second one.

CLOSE-UP ON BART'S WINDOW

A red handle is labelled "Emergency Release." Bart flips it, and the window falls out.

WIDE SHOT

An absurdly strong airplane-style vacuum pulls everything towards Bart's window. Kids hang onto their seats, and papers, notebooks, etc. fly out.

EVERYONE

(SCREAMS)

EXCHANGE STUDENT

My pressed apples!

EXT. SCHOOL BUS - CONTINUOUS

The **STORM** is at its peak. We see the gremlin ripping the last nuts off of the wheel. Bart leans out and swipes at the gremlin with the lit flare.

GREMLIN

(ANGRY CHATTERING NOISES)

Homer drives by in the next lane wearing an orange life vest.

HOMER

Hey boy!

He **HONKS** his airhorn a few times and drives off. Then we see that the gremlin has started unscrewing the last nut.

INT. SCHOOL BUS - CONTINUOUS

Bart is being pulled back into the bus by Skinner and Groundskeeper Willie.

SKINNER

Pull, Willie! Pull!

GROUNDKEEPER WILLIE

I'm doin' all the pullin' you smooth
bellied milk sipper.

EXT. SCHOOL BUS - CONTINUOUS

At the last second, Bart takes careful aim and throws the flare, hitting the gremlin in the chest. The frantic gremlin catches fire and is flung onto the highway.

GREMLIN

(UNEARTHLY SCREECH)

INT. FLANDERS' CAR - CONTINUOUS

NED FLANDERS is driving along when something bounces off his hood and over the top of the car with **SEVERAL SICKENING THUDS**. Ned **SLAMS** on the brakes.

FLANDERS

Oh, dear Lord!

He hops out of the car, runs over to the burnt, injured gremlin, and wraps it tenderly in his sweater.

FLANDERS (CONT'D)

It's some sort of hideous monster.

The gremlin swipes feebly at Flanders' face.

FLANDERS (CONT'D)

Aww, isn't that cute? He's trying to
claw my eyes out.

Flanders hugs the gremlin. Its eyes dart around uncomfortably.

EXT. SCHOOL - LATER

The sky is clearing up. The bus is parked, and students stand around as Skinner inspects the damage. The side is badly ripped up, with wires hanging out, fluids leaking, etc.

Skinner bends down and **TAPS** the one remaining nut. It falls off. After a beat, the wheel falls off, and the bus **CRASHES** to the ground.

SKINNER

Great Scott! We can't use this bus
to transport children! (ASIDE, TO
OTTO) Sell it to the Senior
Citizen's Center.

Bart is strapped to a gurney. He is wearing a straightjacket.

BART

Look at the bus! I was right, I tell
you! I was right!

SKINNER

Right or wrong, your behavior was
still disruptive, young man. Perhaps
spending the remainder of your life
in a madhouse will teach you some
manners.

NELSON

Haw haw!

TWO PARAMEDICS put Bart into an ambulance labelled "New Bedlam Mental Hospital." It sports a cartoon logo of a crazy man with googly eyes and a lolling tongue.

INT. AMBULANCE - A FEW MINUTES LATER

BART

(RELIEVED SIGH) At least now I can
get some rest.

The gremlin appears at the rear window. It smiles, waves,
and holds up Flanders' severed head.

FLANDERS

(RASPY, GURGLY) Hidilly ho, Bart!

BART

(PROLONGED MANIACAL SCREAM)

FADE OUT:

END OF ACT TWO

FADE IN:

SCENE 17

INT. NIGHT GALLERY-TYPE SET - NIGHT

BART

We come now to the final and most
terrifying painting of the evening.

To even gaze upon it is to go mad.

We WIDEN to reveal HOMER staring at the well known painting
of dogs playing poker.

HOMER

(SCREAMS) They're dogs! And they're
playing poker! (CRAZED LAUGHTER)

He runs off clutching his head.

BART

(TO CAMERA) We had a story to go with
this painting, but it was far too
intense. (QUICKLY CASUAL) So we just
threw something together with
vampires. Enjoy!

The CAMERA PUSHES IN on the dog painting anyway.

DISSOLVE TO:

ACT THREE: "BART SIMPSON'S DRACULA"

SCENE 18

INT. SIMPSON HOUSE - LIVING ROOM - DAY

ON TV

KENT BROCKMAN

(GRIM) Another local peasant has been
found dead, drained of his blood,
with two teeth marks on his throat.
A black cape was found on the scene
but police are baffled by this
mysterious insignia.

On the mortise we see a black cape with the word
"DRACULA" with a faded outline where the "D" once was.

WIGGUM

We think we're dealing with a
supernatural being, most likely a
mummy. As a precaution, I've ordered
the Egyptian wing of the Springfield
Museum destroyed.

We now see POLICEMEN gleefully **SMASHING** priceless Egyptian
artifacts, and ripping the arms and limbs off of MUMMIES.
EDDY runs by carrying the Mona Lisa and tosses it into a
pile of burning debris.

WIGGUM

That's nice work, Ed.

BACK TO SCENE

The Simpsons are watching TV.

LISA

No, no, they're wrong! The creature
they seek is the walking undead.

Nosferatu! Das Wampyre!

The family looks at her blankly.

LISA (CONT'D)

A vampire!

HOMER

(PATRONIZING) Heh-heh. Lisa,
vampires are make-believe. Just like
elves, gremlins and Eskimos.

ON TV

KENT BROCKMAN

(CHEERY) In a completely unrelated
story, Montgomery Burns has just
closed a deal to buy the Springfield
Blood Bank.

We see a tape of Burns, blood trickling from his mouth.

BURNS

Oh, I'm very excited about this
deal...(REACTING TO OFF SCREEN
SIGNAL, REALIZING) Oh...

He wipes the blood off his mouth, then licks his finger
greedily.

BURNS (CONT'D)

(SLURPING NOISES) Precious blood.

BACK TO SCENE

HOMER

(INTERESTED) Hmmm... business deal.

EXT. ROAD - NIGHT

The Simpsons are driving.

INT. SIMPSONS' CAR - CONTINUOUS

SCENE 19

HOMER

It sure was nice of Mr. Burns to
invite us for a midnight dinner at
his country house in... (DRAMATIC)
Pennsylvania.

Just then lightning flashes on a sign, "WELCOME TO
PENNSYLVANIA" in spooky dripping letters.

LISA

Ah, there's something fishy about
this whole setup.

MARGE

Lisa, stop being so suspicious.
(BEAT) Did everyone wash their necks
like Mr. Burns asked?

Bart and Lisa AD-LIB yes.

HOMER

Sure did.

He holds up a washcloth which is black with filth including
a lollipop, a bottlecap, and a crushed moth.

ESTABLISHING SHOT - A FOREBODING CASTLE

EXT. CASTLE - CONTINUOUS

The Simpsons walk up to a huge front door and push a button
on an intercom.

BURNS (V.O.)

Welcome, come in. (SINISTER) Ah,
fresh victims for my ever growing
army of the undead.

SMITHERS

Sir, you have to let go of the
button.

BURNS

Oh, son of a bi... (CLICK)

The door **CREAKS** open by itself. The Simpsons step inside.

INT. BURNS' CASTLE - CONTINUOUS

It's huge and dark, with Gothic archways and a long stone staircase. A cloud of mist forms on the steps. It abruptly blows away, revealing Burns in his underwear and black socks with garters.

BURNS

Oh blast!

The mist quickly reforms and blows away again. This time Burns is dressed in full Dracula regalia, including a huge butterfly hairdo (A LA COPPOLA'S FILM). Smithers walks up to his side. His clothes are in tatters and his hair is wild.

BURNS (CONT'D)

Well if it isn't my good friends, the
uh...

SMITHERS

Simpson family, master.

BURNS

Simpson, eh? Excellent!

Burns glides along eerily. His shadow follows significantly out of sync. Lisa notices.

LISA

(QUIETLY) Dad, do you notice
anything strange?

HOMER

Yeah, his hairdo looks so queer.

BURNS

(TURNING AND SNAPPING) I heard that!

HOMER

It was the boy!

SCENE 20

INT. BURNS' CASTLE - BANQUET ROOM - A LITTLE LATER

Burns and the Simpsons sit around a banquet table.
Smithers is pouring them each a glass of red liquid.

HOMER

Huh, ooooh, punch!

LISA

(SNIFFING IT) Eww, Dad, this is
blood.

HOMER

Correction. Free blood.

Homer takes a drink, leaving himself with a blood
moustache.

HOMER (CONT'D)

(REFRESHED) Ahhh.

Lisa intentionally spills her glass of blood on herself.

LISA

Whoops. Bart and I have to go wash
up.

BART

But, you didn't get any on m...

Lisa rubs her bloody hand across Bart's face and yanks him away from the table with her.

BART

Uhhh.

BURNS

(GASPS) Sweet blood! What a waste!

SMITHERS

Actually, sir, that blood came from a radio DJ.

BURNS

Oh, just as well.

INT. BURNS' CASTLE - LONG HALLWAY - A LITTLE LATER

Lisa and Bart walk stealthily down a hallway.

LISA

Bart, I intend to prove that Mr. Burns is none other than Das Wampyre, known in the Celtic highlands as "Eena Ba Boggenn," in Pakistan as "Prabhamalagansha Yogansatha," in Peru --

BART

(FED UP) Whenever you're ready.

LISA

(ANNOYED) All right - Dracula.

(QUICKLY) Il Vampisore.

BART

Lisa, Burns isn't a vampire. And
even if he was, we're not gonna
stumble on his secret hiding place.

He leans on a wall torch. It lowers like a lever. A heavy stone wall behind them slowly slides open to reveal a washer and dryer with some neatly folded towels.

LISA

(DEFEATED) You're probably right.

Let's just go back to...

She sees a huge neon sign reading "TO SECRET VAMPIRE ROOM."
Another sign flashes on and off "NO GARLIC."

LISA (CONT'D)

(GASPS)

INT. SECRET ROOM - MOMENTS LATER

A stark room with an earthen floor. Several coffins lay about. Bart and Lisa slowly enter the room from the staircase.

LISA

Satisfied?

BART

Big deal. It's no different from the
basement in Grampa's rest home.

LISA

(NOTICING) Look!

She runs over to a stone podium with an ancient leather bound book that reads, "YES, I AM A VAMPIRE, BY MONTY BURNS. FOREWORD BY STEVE ALLEN." Lisa begins turning the pages of the book. Her eyes widen with horror as she reads.

LISA (CONT'D)

Oh my God!

Behind her Bart can see CADAVEROUS VAMPIRES emerge from the coffins, shuffling towards them. His hair stands further on end. Bart, frozen in terror, points.

BART

(A LA SHEMP) Be be be be be.

LISA

Please, Bart, I'm trying to read.

I've seen your stupid Shemp.

The vampires float closer.

BART

(POINTING, A LA CURLY) Nyung, nyung,
nyung nyung.

LISA

Yeah, I've seen your Curly too.

A DECAYED HAND comes down on the book. Lisa looks up and sees the vampires.

LISA (CONT'D)

(SCREAMS)

They start running up the stairs. Lisa gets to the top first and rounds the corner. Bart is near the top when he notices a lever marked, "SUPER FUN HAPPY SLIDE."

BART (CONT'D)

I know I really shouldn't, but when
am I going to be here again?

He pulls the lever. The stairs turn into a slide. Bart careens downward.

BART'S POV

He is headed directly into the center of the grasping vampires.

BART

Whee! (THEN SCREAMS)

BACK TO SCENE

One vampire grabs Bart, and pins him to the ground.

A BAT flies in front of Bart's face, and morphs into Burns.

BURNS

Well, if it isn't little... boy.

He smiles, revealing dripping vampire fangs. Burns gives Bart a **HISS**. Burns' shadow closes in and covers Bart.

INT. BURNS' BANQUET HALL - MOMENTS LATER

A SCENE 22

Lisa is with Marge, Homer and Maggie.

LISA

Mom, Dad! Mr. Burns is a vampire,
and he has Bart!

BURNS (O.C.)

Why Bart is right here.

We see Burns, his fangs still dripping blood, with his arm around a pale, drawn Bart. Bart has two large red marks on his neck.

BART

(EMOTIONLESS) Hello, Mother. Hello,
Father. I missed you during my
uneventful absence.

HOMER

Oh, Lisa, you and your stories. Bart
is a vampire, beer kills brain cells.
Now let's go back to that...
building... thingee... where our beds
and TV... is.

INT. SIMPSON KITCHEN - THE NEXT MORNING

Marge, Homer, Lisa and Maggie are at the table. Bart slowly floats in wearing sunglasses, and looking very pale.

BART

Good morning, family. Does my hair look okay? The bathroom mirror seems to be on the blink.

SANTA'S LITTLE HELPER, SNOWBALL II and even Maggie begin **SNARLING** viciously at Bart.

LISA

See, Dad, animals always know a vampire.

HOMER

Oh, Lisa, they probably just have rabies.

LISA

What about Maggie?

HOMER

Well, you know how contagious it is.

MARGE

Here's that special breakfast you asked for, Bart.

She sets down a plate of rats and mice.

HOMER

(WHINY) How come he gets mice and I get crummy old oatmeal?

EXT. - NIGHT

We see an oversized full moon. The "E.T." "boy on a bicycle" silhouette flies across it. A beat later a silhouette of several vampires chase the bike in the opposite direction; they catch it and attack it.

E.T. (V.O.)

Ouch.

The boy on the bike falls OUT OF FRAME.

INT. LISA'S BEDROOM - THAT NIGHT

Lisa sleeps fitfully. An eerie **SCRATCHING** on the window wakes her. She pulls the drapes to reveal Bart, Milhouse, Martin, JANEY, and Ralph floating outside the window and **SCRATCHING** on it with their nails.

LISA

(SCREAMS)

BART

Come join us, Lisa. It's so cool!

You get to stay up all night drinking
blood!

MILHOUSE

And if you say you're a vampire, you
get a free small soda at the movies.

LISA

No! No!

BART

Lisa, it's not like you have a choice
here.

Bart **CRASHES** through the window and starts floating toward Lisa, his fangs dripping with anticipation. Lisa backs away in horror and **SCREAMS**. Homer and Marge run in.

HOMER

Bart! How many times have I told you
not to bite your sist... (GASPS)
Wait a minute! You are a vampire.

LISA

(DRIPPING SARCASM) You're kidding.

HOMER

No, Lisa! Open your eyes! He's a
Nostradamus! Das Wambat!

Grampa runs in with a wooden stake and mallet.

GRAMPA

Quick! We have to kill the boy!

MARGE

How'd you know he's a vampire?

GRAMPA

He's a vampire?! (SCREAMS)

Grampa runs out. Lisa, Homer, and Marge turn around and
see Bart transform into a bat and fly out the window.

BART/BAT

(EVIL LAUGH)

MARGE

Homer, we gotta do something! Today
he's drinking people's blood,
tomorrow he could be smoking!

LISA

The only way to get Bart back is to
kill the head vampire, Mr. Burns.

HOMER

Kill my boss? The last time I tried
that it damned near got me fired.

INT. BURNS' CASTLE - SECRET STAIRWELL - A LITTLE LATER

Homer, Lisa and Marge descend the dark staircase. Marge is holding Maggie.

MARGE

This is dangerous. I wish we could
have found a sitter for Maggie.

Homer comes to the "Super Fun Happy Slide" lever.

HOMER

(EXCITED) Super Fun Happy Slide!

LISA

(STERNLY) No, Dad.

HOMER

(MOANS) I guess killing will be fun
enough.

They reach the bottom of the stairs and **DRAMATIC MUSIC** slowly builds as they approach the coffin. Lisa hands a mallet and wooden stake to Homer.

LISA

You must drive this stake right
through his heart.

HOMER

Mmm... steak.

Homer dramatically rips the lid off of the coffin. It is full of boxes of old Christmas decorations, including two stockings labelled "Burns" and "Smithers."

HOMER (CONT'D)

(ANNOYED GRUNT)

Lisa points to an extremely ornate coffin on a pedestal, beautifully lit with a large statue of Burns hovering over it. A sign reads: "If this coffin's a-rockin', don't come a-knockin'." Homer rips off the coffin lid, and pounds the stake into Burns.

HOMER (CONT'D)

Take that, vile fiend!

LISA

(DEADPAN) Uh, Dad, that's his
crotch.

HOMER

Oh, sorry.

Homer pulls out the stake and pounds it into Burns' heart. Burns' eyes pop open. He **SCREAMS** and writhes in pain and finally withers to dust.

HOMER

(LONG, RELIEVED SIGH)

Burns quickly reforms.

BURNS

You're fired!

He turns back to dust.

HOMER

(ANNOYED GRUNT) That's it! The
beast is dead! (BEAT) Gimme a hand
with these Christmas ornaments, will
ya?

INT. SIMPSON KITCHEN - SEVERAL DAYS LATER

The Simpsons sit around the table.

MARGE

It's so nice to have everything back to
normal.

Grampa floats in.

GRAMPA

I'm a vampire and I've come to suck
your blood. Blah.

His vampire dentures fall out of his mouth onto the kitchen
table with a loud **CLATTER**. Grampa looks down and **HITS** his
head on the refrigerator; he falls to the floor.

GRAMPA (O.C.)

I don't feel so good.

LISA

Grampa's a vampire?!

BART

We're all vampires.

Everyone except Lisa floats up.

LISA

(NERVOUSLY) But, no, we killed Mr.
Burns.

HOMER

You have to kill the head vampire.

LISA

(GASPS) You're the head vampire?

MARGE

No, I'm the head vampire! (MANIACAL
LAUGHTER)

LISA

Mom?!

MARGE

Well, I do have a life outside this
house, you know.

Homer, Marge, Bart, and Maggie bare their fangs and **HISS** at
Lisa. They all turn to camera.

ALL

Happy Halloween, everybody!

They tilt their heads up and begin **OOHING** to the tune of
"**HARK THE HERALD ANGELS.**"

ALL

Lu, lu, lu...

A gentle snow starts to fall. Maggie holds her blanket
like Linus and piles of dust fall off of Homer a la Pig
Pen. The **SHOT WIDENS** to include Milhouse **PLAYING** a toy
piano and Santa's Little Helper doing a Snoopy dance.

FADE OUT

THE END